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largely endowed with the necessary talents. Mr. Acraman may believe us, it is not a question between the professional and amateur, for no one can be more distinctly awake to the fact than we ourselves, that the amateur in the proper sense of the term (that is to say, he who loves music for itself alone, not as a means of pretentious display) does a vast amount of good in his time both to the art and its professors; but a publication like this can do no good to any one, least of all to its composer.

Service for the Holy Communion. Kyrie, Credo (in Unison) Sanctus, Gloria in Excelsis, for four voices. By H. H. Woodward, B. A., Mus. Bac., Oxon. Published for the author.

THIS Communion Service displays some good musical ideas, well and soberly expressed. Mr. Woodward has, beyond doubt, made himself acquainted with the works of the old masters to some purpose; not that we would desire to be understood as inferring that he has reproduced them in the letter, but that he has caught something of the spirit. Let him remember to make them a point of departure, and not a resting-place, and we shall be much disappointed if Mr. Woodward does not take a good position among the Church writers of the present day.

A. WHITTINGHAM.

Introit, Kyrie Eleison and Offertory Sentence. Composed by W. C. Ainley.

Is it possible that in these days of Ritual commissions and Rubrical references, there can be any church found capable of committing the gross blunder of dragging the Sanctus out of its proper place in the service, and degrading it to the position of doing duty as an Introit? If so, and Mr. Ainley's setting is used, then are the members of that congregation doubly condemned, for a weaker rendering of the Sanctus it has hardly been our lot to hear. A setting of the Kyrie Eleison, in canon two in one, hardly tends to improve our opinion of Mr. Ainley's powers; whilst the Offertory sentence, canon four in one, is in its intense ugliness enough to drive anyone mad.

ASHDOWN AND PARRY.

Hanover Square. No. 7. May.

MR. SIDNEY SMITH'S facility in writing what are called "teaching pieces" is so well known that we need only say that his graceful *Berceuse* "Evening Rest," in the present number of *Hanover Square*, lies well under the hand, and may be made effective by all who have learned to sing with the fingers. The obvious resemblance to Schumann's "Slumber song" at page 8, cannot, however, be passed over even by those who, like ourselves, are by no means usually disposed to assume the office of musical detectives. "Spring Breezes," by Ignace Gibsone, is a light and pleasing piece, without much pretension, but written with a musical feeling which should recommend it to an audience capable even of appreciating better things. The vocal pieces, "Love the Pilgrim," by Jacques Blumenthal, and "It is the golden May-time," by J. L. Hatton, are rather above the average of "selling" songs; the second, by Mr. Hatton, especially, being carefully accompanied; and having a distinctive character which a vocalist of dramatic feeling may turn to good account.

ALFRED E. MALLETT.

Six Part-songs for mixed voices. Composed and dedicated to his friend C. Richardson, Esq., by Henry W. A. Beale.

As these six part-songs are printed for the composer, we presume that the printer is also the publisher, no other name being given on the title-page. There is much good feeling for pure four-part writing in these compositions; and a vein of pleasing melody runs throughout them. The least ambitious are decidedly the best; No. 2, "Volkslied," and No. 4, "Weep not for those," being

conspicuous for a clearness of design and simplicity of treatment scarcely to be found in those which seem by the nature of the words to demand somewhat more elaboration. No. 5, "The Bashi Bazouk to his steed," and No. 6, "The calm sea and prosperous voyage," have somewhat overtaxed the strength of the composer; but there is much to commend even in parts of these; and on the whole, the six songs are highly creditable specimens of a style of writing in which English composers appear to be rapidly gaining a good name.

TO CORRESPONDENTS.

* * *Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Mus. Doc.—*Being the Russian National Anthem, it is as sacred as "God save the Queen."* We do not know the composer.

W. B.—*We know of no chorus in "Susanna" with the title mentioned by our correspondent.*

N.A.—*Our correspondence columns are not set apart for the expression of opinions on art and artists, or we should be inundated with questions.*

VIOLIN.—*The prospects of the Royal Academy of Music are stated at length in our leading article in the present number. We quite agree with our correspondent that the discontinuance of this Institution would be a "disgrace to England." A list of the professors now teaching in the Academy can be procured of the Secretary, Tenterden Street, Hanover Square.*

PIANIST.—*The letters "Op." on a piece of music are used as an abbreviation of the word "Opus;" and, with the figure which follows, denote the number amongst the author's compositions.*

ROBERT JONES.—*We should recommend Hopkins and Rimbauld's work on the subject, published by Messrs. R. Cocks and Co.*

H. L. K.—*The composition is smoothly written; but there are three consecutive fifths between the bass and tenor (3rd line in M. S., last chord of 2nd bar, and first two chords of 3rd bar) betraying want of experience. We should recommend our correspondent to persevere.*

JOSEPH YOUNG.—*For an explanation of the chords mentioned our correspondent should consult Mr. G. A. Macfarren's work on harmony. We cannot say where the hymn-tune "Somerset" is to be found.*

M. A. S.—*Professor Bennett's "Woman of Samaria" is published by Messrs. Lamborn Cock, Addison and Co., 63, New Bond Street. The contralto air mentioned can be procured separately.*